

52 | E | I, II

**අධ්‍යාපන පොදු සහතික පත්‍ර (සාමාන්‍ය පෙළ) විභාගය, 2015 දෙසැම්බර් කළම්ビප පොතුත් තරාතරුප පත්තිර (සාතාරණ තරු)ප පරීත්සේ, 2015 දිශේම්පර General Certificate of Education (Ord. Level) Examination, December 2015**

ନାଟ୍ୟ ଓ ରଂଗ କଲାବି	I, II
ନାଟକମୁଦ୍ରଣ ଅରଙ୍କିଯାଳୁମ୍	I, II
Drama and Theatre	I, II

ପ୍ରେସ କୁଣଡ଼ି  
ମୁଣ୍ଡରୁ ମଣିତ୍ତିଯାଳମ  
*Three hours*

Drama and Theatre I

**Note :**

(i) Answer **all** questions. Total marks for this paper is **40**.

(ii) In each of the questions 1 to 40, pick one of the alternatives (1), (2), (3), (4) which you consider as **correct or most appropriate**.

(iii) **Mark a cross (X) on the number corresponding to your choice in the answer sheet provided.**

(iv) Further instructions are given on the back of the answer sheet. Follow them carefully.

- Read the following extract and answer questions 1 to 9.

"And you have never been absent from my thoughts for a moment. I think we two have found the higher love. When I think of you, I feel I could never do a base deed or think an ignoble thought."

1. These words are taken from the play  
(1) A Somewhat Mad and Grotesque Comedy.  
(2) Let's Give Them Curry.  
(3) Arms and the Man.  
(4) You Never Can Tell.

2. These words are spoken by  
(1) Ranjani Perera. (2) Violet Perera. (3) Raina. (4) Catherine.

3. These words are spoken to  
(1) Thommo. (2) Chaudaribhoy. (3) Petkoff. (4) Sergius.

4. These words occur  
(1) at the beginning of the play.  
(2) towards the middle of the play.  
(3) in the middle of the play.  
(4) towards the end of the play.

5. 'You' has been  
(1) on holiday. (2) on duty abroad. (3) on the battlefield. (4) at a conference.

6. The characters are presently in  
(1) Bulgaria. (2) Russia. (3) Australia. (4) Canada.

7. The speaker is  
(1) infatuated. (2) idealistic. (3) romantic. (4) foolish.

8. The dramatist's view of the speaker is  
(1) critical. (2) satirical. (3) ironical. (4) acerbic.

9. The language of the speaker is  
(1) educated. (2) natural. (3) conversational. (4) elevated.

- Read the following extract and answer the questions 10 to 20.

"While you are raking in the dollars in your suburban medical practice, the price was being paid on the school playground."

10. The words are taken from the play  
(1) **The Almsgiving.**  
(3) **The Long Day's Task.**

11. These words are spoken by  
(1) Louka. (2) Violet Perera.  
(3) Ranjini Perera. (4) Bluntschli.

12. These words are spoken to  
(1) Sergius. (2) Catherine.  
(3) Hector Perera. (4) Violet Perera.

13. These words occur  
(1) at the beginning of the play.  
(3) in the middle of the play.  
(2) towards the middle of the play.  
(4) at the end of the play.

14. The characters are presently in  
(1) America. (2) Canada.  
(3) Australia. (4) Singapore.

15. The speaker is  
(1) realistic. (2) mature.  
(3) tough. (4) intelligent.

16. The person addressed is  
(1) avaricious. (2) short-sighted.  
(3) foolish. (4) selfish.

17. These words refer to  
(1) the beginning of the love affair.  
(3) the consummation of a love relationship.  
(2) the cementing of a love relationship.  
(4) the end of a love affair.

18. The female partner in the love relationship is  
(1) Louka. (2) Catherine.  
(3) Ranjini Perera. (4) Violet Perera.

19. The male partner in the love relationship is  
(1) Sergius. (2) Bluntschli.  
(3) Thommo. (4) Upali.

20. The love relationship is referred to as "the price" because  
(1) it involves a dowry.  
(3) because it is problematic.  
(2) because the partners are under-age.  
(4) because it is bound to fail.

● Choose the **correct or most appropriate** answer.

21. The objective of stage lighting is to  
(1) illuminate the stage.  
(3) create atmosphere.  
(2) heighten emotion.  
(4) highlight characters.

22. In the English-language theatre, the pioneer director was  
(1) E.F.C. Ludowyk. (2) Ernest Macintyre. (3) Neumann Jubal. (4) Dick Dias.

23. H.C.N. de Lanerolle and E.M.W. Joseph's play **The Dictator** was produced in October 2015 by  
(1) Jith Peiris. (2) Namel Weeramuni. (3) Jehan Aloysius. (4) Feroze Kamardeen.

24. The Lanerolle-Joseph duo flourished in English-language theatre scene of the  
(1) 1920s and 30s. (2) 1930s and 40s. (3) 1940s and 50s. (4) 1950s and 60s.

25. The famous song, **Danno Budunge**, first figures in a play by  
(1) Ediriweera Sarachchandra. (2) Sugathapala de Silva.  
(3) Dayananda Gunawardena. (4) John de Silva.

26. The **Tomiya** series of plays was the brainchild of  
(1) Ernest Macintyre. (2) Ruwanthie de Chickera.  
(3) Regi Siriwardena. (4) Indu Dharmasena.

27. Ravibandu Vidyapathi's latest ballet is an attempt to interpret, in oriental dance, Shakespeare's great tragedy  
(1) **Othello**. (2) **King Lear**. (3) **Macbeth**. (4) **Hamlet**.

28. **Trojan Kanthawo** is a well-known adaptation of a classical play in Sinhala by  
(1) Dharmasiri Bandaranayake. (2) Ajith Thilakasena.  
(3) Henry Jayasena. (4) Sunanda Mahendra.

29. The picture on the right is from a scene of the celebrated Sinhala adaptation of Bertolt Brecht's play  
(1) **Mother Courage**.  
(2) **The Good Woman of Setzuan**.  
(3) **The Caucasian Chalk Circle**.  
(4) **The Life of Galileo**.



30. The picture on the right is from outstanding English musical theatre production in October 2015 of  
(1) **Les Misérables**.  
(2) **Cats**.  
(3) **Evita**.  
(4) **Jesus Christ Superstar**.



31. The pioneer of the ‘Stages Theatre Group’ is  
(1) Tracy Holsinger. (2) Nafeesa Amirudeen.  
(3) Ruwanthie de Chickera. (4) Neluka Silva.

32. Guillermo Calderón’s play, **Villa**, staged recently in Colombo, is set in  
(1) Chile. (2) Argentina. (3) Brazil. (4) Nicaragua.

33. **Maru Palanaya** is a political satire in the English-language theatre by  
(1) Senaka Abeyratne. (2) Feroze Kamardeen. (3) Indu Dharmasena. (4) Manuka Wijesinghe.

34. Regi Siriwardena’s play **The Temptations of Paradise** concerns the short stay in Sri Lanka (then Ceylon) of the famous European playwright  
(1) Henrik Ibsen. (2) Anton Chekov. (3) Jean-Paul Sartre. (4) Nikolai Gogol.

- Using the following grid, answer the questions 35 to 40.

Title of original play	Author of the original play	Title of translation/adaptation	Director of production in Sri Lanka
Funny Money	A	B	C
D	E	Muhudu Lihiniya	F

35. The name of the author who should be mentioned in cage A, is  
(1) John Mowat. (2) Tom Stoppard. (3) Arnold Wesker. (4) Ray Cooney.

36. The title of the translation/adaptation that should be mentioned in cage B, is  
(1) **Charite Horu Aran.** (2) **Saadaya Maarai, Salli Hamaarai.**  
(3) **Gutikaamata Niyamithai.** (4) **Sikura Hathe.**

37. The name that should be mentioned in cage C, is  
(1) Dharmapriya Dias. (2) Ravindra Ariyaratne.  
(3) Mihira Sirithilaka. (4) Rajitha Dissanayake.

38. The title that should be mentioned in cage D, is  
(1) **The Cherry Orchard.** (2) **Lower Depths.**  
(3) **The Seagull.** (4) **Rosmersholm.**

39. The author who should be mentioned in cage E, is  
(1) Maxim Gorki. (2) Anton Chekov. (3) Bertolt Brecht. (4) Henrik Ibsen.

40. The name that should be mentioned in cage F, is  
(1) Priyantha Ranjan. (2) D. Kumarage.  
(3) Lalitha Sarachchandra. (4) Sampath Perera.

**அடிக்காண பொடி சுலதிக பனு (ஸாமானிய பெலு) விளைய, 2015 தேவைகளில்  
கல்விப் பொதுத் தராதறப் பத்திர (சாதாரண தர)ப் பரிட்சை, 2015 டிசெம்பர்**  
**General Certificate of Education (Ord. Level) Examination, December 2015**

காலை கூ ரங்க கலை	I, II
நாடகமும் அரங்கியலும்	I, II
<b>Drama and Theatre</b>	I, II

Drama and Theatre II

\* Answer five (05) questions only, including question one and four other questions.

1. Read the following speech and answer the questions below.

"You know how to hurt with your tongue as well as with your hands. But I don't care, now I've found out that whatever clay I'm made of, you're made of the same. As for her, she's a liar and her fine airs are a cheat; and I'm worth six of her."

- (i) Identify the play from which this speech is taken. (01 mark)
- (ii) Identify the speaker. (01 mark)
- (iii) Identify the character whom the speaker addresses. (01 mark)
- (iv) Identify the character who is referred to as 'her'. (01 mark)
- (v) What is the social position of the speaker? (01 mark)
- (vi) What is the social position of the person whom the speaker addresses? (01 mark)
- (vii) What is the social position of the person referred to as "her"? (01 mark)
- (viii) What light do the words throw on the character whom the speaker addresses? (02 marks)
- (ix) What light do these words throw on the character of the speaker? (03 marks)

2. (i) Analyse the character of Bluntschli in **Arms and the Man**. (06 marks)

(ii) Analyse the character of Petkoff in **Arms and the Man**. (06 marks)

3. (i) Would you describe the current theatre scene in Sinhala *or* Tamil as "degraded"? Justify your point of view with reference to specific plays. (06 marks)

(ii) Would you consider the theatre scene in Sinhala *or* Tamil as best in the 1950s and 60s? Explain. (06 marks)

4. (i) Is it satisfactory that a blend of farce and social comedy is the most popular genre in the English-language theatre since the 1930s? Substantiate your point of view. (06 marks)

(ii) Examine current role of foreign plays in the English-language theatre. (06 marks)

5. (i) Examine one form of folk drama in Sinhala *or* Tamil. (06 marks)

(ii) Do you think folk drama can continue to contribute to the evolution of drama in Sinhala *or* Tamil? Substantiate your point of view. (06 marks)

6. (i) Examine the state of drama criticism written in Sinhala *or* Tamil *or* English. (06 marks)

(ii) Examine the composition of audiences for Sinhala *or* Tamil *or* English plays. (06 marks)

7. (i) Explain how the study and performance of drama in schools can contribute to the development of the adult theatre scene. (06 marks)

(ii) Examine how the state can foster drama in schools, universities and beyond. (06 marks)

\* \* \*